11

PHOTOGRAPHY AT THE MUSÉE D'ORSAY

Dominique de Font-Réaulx

The Daguerreotype

5 CONTINENTS

Musée d'Orsay

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Dominique de Font-Réaulx

The Daguerreotype

Glimpses of the Musée d'Orsay's Collection of French Daguerreotypes

For Quentin Bajac

The 2003 exhibition organised by the Musée d'Orsay and the Metropolitan Museum of Art entitled *The French Daguerreotype, a Photographic Object*, which presented nearly three hundred and fifty works from public and private collections in France and elsewhere, focused on the special features of the technique invented by Louis-Jacques-Mandé Daguerre (1787–1851), this "new art in the midst of an old civilisation" as the chemist Gay-Lussac neatly put it. It revealed the diversity of the subjects and themes explored by Daguerre's followers and underlined the creativity of the first photographic technique, too often regarded as a dead branch of the discipline, and skimmed over by historians of photography.

This show, which draws on the collections in the Musée d'Orsay alone, is obviously more modest in scope. It was triggered by the Paris stage of the exhibition *Impressed by Light, British Photographs from Paper Negatives, 1840–1860*. Designed by Roger Taylor with the Metropolitan Museum of Art, and the National Gallery of Art, Washington, D.C., that exhibition was the first devoted to the birth of photography on paper in Great Britain, and centred on William Henry Fox Talbot (1800–77) and his followers in the period from 1840 to 1865. By way of a counterpoint, it seemed a good idea to show the museum's finest French daguerreotypes, especially those recently acquired in the rush of enthusiasm generated by the 2003 exhibition.

Indeed, there were two different approaches at the time. The same desire to fix the images that formed in the *camera obscura* gave rise to two very different processes. Technically, Daguerre's invention is based on polishing a copper plate, which is then coated with silver and bathed in iodine, as silver iodide is sensitive to sunlight. The latent image is then developed with mercury

vapour; the plate is washed with hyposulphite of soda, then framed to protect it from oxygen in the air, which blackens the silver. The resulting fixed image is both positive and negative, and is revealed by looking at the plate. Talbot's method, on the contrary, used a paper negative, from which a contact positive print was made on paper.

Aesthetically, although both processes allowed the public in the beginning of the 1840s to see a representation of the real world for the first time without the intervention of the hand of man, they created two very different views of it. The bright, mirror-like clarity of the daguerreotype contrasted with the depth of the paper and its velvety shadows. The metal plate offered precise lines and an accurate rendering of details, which so delighted François Arago and his fellows at the Académie des Sciences; William Henry Fox Talbot's calotype, on the contrary, emphasised the overall composition and the play of light through the balance of the masses and the density of the shadows.

But more than that, the rivalry between the two processes influenced not only the technical conditions for the development of photography, but also its aesthetic appreciation and commercial fortune. François Arago's announced, but did not show, Daguerre's invention to the Académie des Sciences on 7 January 1839, but a storm over the English Channel delayed publication of the announcement in Great Britain for several days. "It is not painting, it is drawing, but drawing carried to a degree of perfection that art cannot attain. The facsimile is perfect..." declared *The Literary Gazette* on 19 January 1839, echoing an article published a few days earlier in *Le Commerce* in Paris. It spurred Talbot into action. A retiring English gentleman, Talbot had been working on the reproduction of images using light since 1833. Seen from a distance, the apparent similarity between Daguerre's work and his own experiments prompted him to show a few examples of his own process to the Royal Institution in London on 25 January 1839.

Although the path opened by Talbot—an image on paper obtained from a negative—proved fertile, the English inventor did not manage to obtain the same political and then commercial backing

that Daguerre received in France in the early 1840s. Actively promoted by Arago, a physicist but also Member of Parliament for the Pyrénées-Orientales, the Photography Act was passed on 7 August 1839, just three votes short of unanimity. In return for making the invention public, it granted an annuity of 6,000 francs to Daguerre, and one of 4,000 francs to Isidore Niépce, the son of Joseph Nicéphore Niépce, the inventor of heliography, with whom Daguerre had formed a partnership in 1829. France thus offered "the secret of the invention to mankind". There was a political undertone to the announcement; in the year of the fiftieth anniversary of the French Revolution, the French state was keen to demonstrate the nation's enterprising spirit.

Great Britain in the 1840s was not yet the great industrial power it became in the following decade. As Roger Taylor has pointed out, Talbot struggled to publicise his invention and find followers, despite his efforts to improve his process and the first patents that he filed in 1841. His attempt to set up a calotype firm in France with the support of the Marquis of Bassano in 1843 failed, despite the beauty of the few images it produced, two of which have recently been bought by the Musée d'Orsay. Conversely, Daguerre's invention was buoyed by wide critical acclaim, and enjoyed the freedom accorded by the French Photography Act. Shorter exposure times led to a significant use of the process for portraits. Daguerreotypist studios opened not only in France but all over Europe from 1841 on. They started slowly—a dozen studios listed in Paris in 1844, half of which were around the Palais Royal—but their numbers swelled in the late 1840s. The use of smaller images—sixth plates (8 x 7 cm) or ninth plates (6 x 5 cm)—brought the price of these portraits down. Although they cost ten to fifty francs in the early 1840s, portraits could be had for three or four francs by 1848. As Quentin Bajac has shown, the daguerreotype could be afforded by a wide public, not merely the middle class.

This economic success had its cost: the production of thousands of portraits of varying quality by more or less competent professionals and the reduction of the plates to small formats detracted from the aesthetic value of Daguerre's invention. As it became commonplace, the

process lost some of the fascination it exercised over the early critics in 1839, by the pure luminous beauty of its images, "mirrors which keep all marks" as Jules Janin wrote in *L'Artiste*. Conversely, the fact that calotypes were produced by gentlemen amateurs, especially in Great Britain, enhanced the artistic quality of that process.

Yet Daguerre's followers lacked neither ambition nor talent. They were determined to improve the process. In March 1840, on the initiative of Baron Pierre-Armand Séguier, the Société d'Encouragement à l'Industrie Nationale (Society for the Encouragement of National Industry), founded in 1801, decided to include photography among the disciplines crowned by a competition. Charles Choiselat (1815–58) and his friend Stanislas Ratel (1824–1904), who later became his brother-in-law, won prizes in 1843 for their engravings of daguerreotypes. In summer 1845 Choiselat accompanied Ratel, an engineering student at the École Nationale des Mines, on his last assignment. The two men explained in a handwritten note, probably addressed to the Académie des Sciences, that the question of photography was secondary to the geological and mineralogical aim of the journey. "We therefore concentrated on seeing what the daguerreotype was capable of reproducing and whether it could be definitively regarded as a travel instrument that had its uses for science." The intention was modest, but the results obtained by Choiselat and Ratel were remarkable. Their experimentation with panoramic formats, probably sparked by discussions with Friedrich von Martens (1809–75), their neighbour in the Saint-Sulpice quarter of Paris, who developed the first camera for taking panoramic views, was put to excellent use in the juxtaposition of five plates giving a view of the roadstead of Toulon, probably photographed for the first time (cat. 52).

Although the daguerreotype was enthusiastically received by the members of the Académie des Sciences in Paris, the academicians in the Académie des Beaux-Arts were more reserved, or even hostile. Raoul-Rochette, then life secretary of the Académie, complained of the perversion that Daguerre's invention introduced into art. The apparently mechanical reproduction of images in

the *camera obscura*, without the intervention of the hand of man, broke with the basic principle of academic teaching, which aimed to train the young artist's mind by imitating the old masters. The members of the Académie des Beaux-Arts preferred the process developed by Hippolyte Bayard (1801–87), close to that of Talbot, based on the use of paper: "To an art-lover's eye, Mr Bayard's drawings look like the slightly timeworn drawings of the old masters; they have the same appearance and merit."

Nevertheless, daguerreotypes were shown in art exhibitions from the end of 1839. A daguerreotype of the Tuileries Gardens made by Daguerre was exhibited in Edinburgh in the autumn, in a show mixing art work and manufactured items. Thirty of Talbot's *photogenic* designs were shown in the same exhibition, emphasising the Scottish public's interest in these two budding photographic processes. In Paris, the Products of Industry exhibition in 1844 gave the public its first glimpse of daguerreotypes. This event, first held in 1797 with the aim of encouraging the production of art related to industry—*objets d'art* in the first place, but also artists' equipment and supplies, then engravings and lithographs—had put daguerreotypes in section VII of the sixth commission, that of the Fine Arts. They were displayed alongside lay-figures and paintbrushes, as well as lithographs, emphasising the fact that the organisers and the judges considered that daguerreotypes belonged to the artistic sphere. This apparently minor point is worth noting, considering not only the Académie's poor opinion of them, but also the tardy recognition of photography as a fine art, since it was not until 1859 that photographs—on paper, because the daguerreotype process had disappeared by then—were displayed in the same area as the paintings and sculptures selected by the jury of the annual Salon. Jean-Baptiste Sabatier-Blot (1801–81) and Louis-Auguste Bisson (1814–76) won awards there (cats. 18, 19, 20, 42, and 43). The last exhibition of the Products of Industry was held in 1849. For the first time in France, photographs on paper, produced by the process developed by Louis-Désiré Blanquart-Evrard (1802–72), invented in 1847 and perfected by Talbot, were shown alongside daguerreotypes.

Once again, they fell under the responsibility of the Fine Arts commission. They had an entire section to themselves: Section VII, "Heliography", the report for which was written by Count Léon de Laborde, an eminent archaeologist, historian of sculpture, and amateur photographer, who had studied under Gustave Le Gray. An ardent defender of the process on paper, Laborde was one of the founders of the Société Héliographique and one of the instigators of the heliographic mission in 1851. Although, true to his own interests, he kept his most fulsome praise for "heliography on paper", he was not severe on "heliography on metal", that is the daguerreotype. The daguerreotypists Vaillat and Warren Thompson both won bronze medals, as did Gustave Le Gray for his photographs on paper. Sabatier-Blot again received distinction for his portraits, despite "his excessive craze for light. [...] The precision of the outlines is replaced by the shimmer of a mirage and the clarity of the details by a luminous blur." Louis-Auguste Bisson and his brother Auguste-Rosalie, who had joined him, also received distinction for "the collection of portraits of our two Assemblies which has been lithographed from their *heliographs*." The vocabulary used by Laborde, for daguerreotypes and for photography on paper, was borrowed from the semantics of art. It referred to photography as "an art", underlined the compositional effects of daguerreotypes by Thompson and Sabatier-Blot, and the clever graduation of the tones on the plates made by Thierry, a daguerreotypist from Lyons.

"The Great Exhibition of the Works of Industry of All Nations" held in London in 1851, in Joseph Paxton's brilliant glass and metal building, the Crystal Palace, boosted the scope and international dimension of this type of event, presaging the great world fairs that several countries would soon be competing at. The many exhibitors and the huge crowds it attracted were a clear sign that Great Britain had reached new heights. Dedicated to industry, it presented artistic creations in relation to technical and economic progress, granting large, impressive sections to the new machines, forges or rolling mills. The decorative arts also had a prominent place, as they did

in the Paris exhibitions. The fine arts, except for sculpture, were almost absent, because the jury had decided that painting already had several exhibition venues. Great Britain took the lion's share of the space; although a special area was given to each participating country, gathering all its products in a single space, the host country had thirty separate "classes". Photographs were exhibited in various places; among the guest countries, the photographic selections of France and the United States attracted particular attention. The photographs on paper made by French artists using the Blanquart-Evrard process left a lasting impression on their British colleagues for their size, quality, and the variety of the subject matter. For Great Britain they were spread over two different classes, the "Philosophical Instruments" subsection of the "Machinery" class and the incomplete XXX class for the "Fine Arts" selected by the jury, namely, sculpture and engraving—and therefore also photography. This double classification reflected the jury's middle-of-the-road position, as shown in its report: "Photography currently has an intermediate position between art and science, an extremely favourable position for developing in either direction. Its development as an elegant and extremely useful art requires a deep interest in research into and the improvement of its technical processes. [...] The fine collections of photographs exhibited today will help move towards an improvement of *this art* by showing what has been done as well as pointing out what is still to be done."

Daguerreotypes, photographs on paper and the brand-new process using a collodion glass negative, invented a few months earlier by Frederick Scott Archer, were exhibited. Described and recognised as the first photographic process to be put into circulation, the daguerreotype was praised for its portraits and views of architecture. Particular attention was given to the way Daguerre's followers mastered light to reproduce lines and details clearly. Although the virtuosity of English, French, and American daguerreotypists was rewarded by various medals and distinctions, the process had already begun to decline before the onslaught of photography on paper, and the new process on glass negatives. The Universal Exhibition held in Paris in 1855 was the

last event to present daguerreotypes. Vaillat and Thierry were again awarded prizes, as was Désiré Millet (cat. 25), of whom are Ernest Lacan said in his report that "he can be cited among the photographers who have made the most progress [...]. His plates have a fine polish and a vigorous tone."

The process disappeared completely in Europe in the early 1860s, after surviving several years through stereoscopic devices which promoted more or less academic images of nudes. It was hampered by that fact that it produced single images which could not be reproduced. Although it was short-lived, lasting scarcely twenty years, its precedence gave it a durable, dominant role to play in the aesthetics of photography. In contrast with the velvety shadows of Talbot's process, the daguerreotype yielded clear, legible images that many photographers tried and still try to obtain. It was because of the precision of daguerreotype plates that Archer invented his wet collodion process in the early 1850s, which combined the advantage of a reproducible negative image and the finesse of the lines offered by Daguerre's method.

The echo of its impact, both powerful and remote, resonated for many years. Daguerre was not only ingenious but remarkably tenacious in developing a process which was still in its early stages on the death of Nicéphore Niépce in 1833. Despite their partnership in the late 1820s, it is probable that the inventor of the diorama—a hugely successful illusionist show that Daguerre and the painter Charles Bouton opened in Paris in June 1822—was ill informed of the details of the process invented by the Burgundian gentleman. Daguerre managed to overcome the difficulties he met with in circulating his invention. He took the risk of talking about it and demonstrating it as early as 1836, not stopping at the imperfections of his technique and braving general scepticism. He was therefore a remarkable agent for his own invention, clever at finding support in political and scientific circles, and obtaining worldwide recognition by act of Parliament. His stubbornness served him first of all, but it was also decisive for the discipline which, thanks to him,

emerged from the shadows. The announcement of his invention acted as a catalyst for other creators, Talbot in particular. But too hasty in wanting to demonstrate the simplicity of his process, he played down its creative aspect, confining the photographer to the rank of an operator—"the images are formed by themselves in the *camera obscura*", he wrote in 1838 in the document promoting his invention—thus attracting the official hostility of academic circles, who deliberately forgot that Daguerre was an artist, and that he had been admitted to the annual Salon as a painter from 1814. Ironically, the man who obtained the Legion of Honour in the Salon of 1824, alongside the pupils of Jacques-Louis David, was fifteen years later regarded as a clever technician in the service of science. His commercial and public successes with the diorama stirred up a great deal of jealousy, which was probably instrumental in the obstacles put in the way of his career and his invention. The scorn of the Académie des Beaux-Arts in Paris helped keep photography at a distance and restricted it to a minor role. Until very recently, it was ignored by art historians who long denied its links with artistic creation.

By including photography in its collections from the outset in the late 1970s, the Musée d'Orsay played a pioneering role in its recognition in the museum world. Although photography on paper, the calotype or heliography, which were presented as artistic techniques from 1849 by Laborde, then promoted by the Société Héliographique, very quickly found a key place in the museum's collection, the daguerreotype remained a poor relation. The donation of the Kodak collection in 1983, built up in particular by the American photographer Therese Bonney, included a large number of French and American daguerreotypes. Even today it is the core of the museum's collection, which numbers some four hundred daguerreotypes. Since then, the collection has been enlarged by the selection of works that are exceptional for their subject, history, or model.

Although the Musee d'Orsay's collection is therefore scarcely representative of the ordinary production of daguerreotypes, it enables us to emphasise the qualities of Daguerre's followers, their

constant search for technical innovations, and their determination to recreate the real world through the camera. It shows that, alongside the best known and most skilful commercial studios, amateur photographers worked with daguerreotypes from the very early years of the invention. One such is Albert Stapfer (1802–92), a gentleman and son of a politician, who carried out his early experiments in the chateau of Talcy from 1840 (cat. 1). Better known is the work of Louis-Adolphe Humbert de Molard (1800–74), a gifted amateur, and a friend of Hippolyte Bayard, who before devoting himself entirely to photography on paper, made a remarkable set of daguerreotypes which, thanks to the active participation of the photographer's family and friends, constitutes a miniature inventive theatre, inspired by painting and the *tableaux vivants* in vogue in the 1840s (cats. 34, 35). The museum's collection also brings out the close links between early photography and artists from the early 1840s. Despite the disdain shown by the Académie they were many artists who were intrigued and fascinated by the revelation of daguerreotype images, and both collected and used them. The portrait of Eugène Delacroix by his cousin, the painter Léon Riesener (1808–78), made in 1843, is moving because of the sensitive image that it gives of the painter of *The Death of Sardanapalus* (Louvre, 1827, cat. 37). It shows the early interest that the two cousins took in the budding art of photography. The portraits of animals made by Louis-Auguste Bisson (1814–76) for his childhood friend, the animal painter Rosa Bonheur, draws attention to his skill with the process and his talent in catching the expressions and attitudes of the subjects he photographed (cats. 42 and 43). The two recently acquired plates by Pierre-Ambroise Richbourg (1810? – ca. 1875) reproduce drawings of neo-Gothic buildings by the architect Hippolyte Durand (1801–82) which were exhibited at the Salon in 1845. The finesse of the daguerreotype technique enhances the rendering of the drawings, showing that the brand-new art of photography was capable of reproducing art, and so sparking particularly fertile competition with engraving (cats. 48 and 49). In the early 1850s, just when Daguerre's invention was retreating before processes using paper and glass negatives,

Baron Jean-Baptiste-Louis Gros (1793–1870) gave the daguerreotype a much-needed boost. Nicknamed "Napoleon of the plate" for the exceptional quality of his images, he brilliantly exploited the clarity and legibility of the image (cats. 56 and 61).

The plates on display here give a glimpse of the Musee d'Orsay's collection, and offer a modest parallel with William Henry Fox Talbot's calotype, the *beautiful image* which paved the way for the British perception of photography.

Entries

NB. unless otherwise stated, sizes refer to the plates.

1. **Albert Stapfer** (1802–92), *Échelle dans la galerie du château de Talcy* [Ladder in the gallery of the Château of Talcy], ca. 1840. Daguerreotype, 10.5 x 7.5 cm.
PHO 1992 14
Originally from Switzerland, the son of a former minister, Albert Stapfer was one of many wealthy amateurs who very quickly turned their hand to daguerreotypes. He bought himself a camera, and chose the family chateau of Talcy as the main subject of his pictures; several plates, unfortunately in poor condition, are kept at Talcy. Keenly interested in the lines and proportions of the building, he staged his shots with great care. This skilfully composed view underlines Stapfer's interest in architecture; the astutely placed ladder introduces a counterpoint to the gallery receding in the distance, and creates a more intimate familiar atmosphere.

2. **Armand Hippolyte Louis Fizeau** (Paris, 1819 – Jouarre, 1896), *Toiture et cheminée* [Roof and chimney], 1843. Etched daguerreotype, 8.6 x 8 cm.
PHO 1989 13
Fizeau was one of the pioneers of the daguerreotype. From 1840 he helped improve the process and at a session of the Académie des Sciences on 10 August 1840 he recommended gold toning of the plate to "intensify the light of the picture". In line with the precepts of the Société d'Encouragement, he worked in two directions, trying to make the image clearer and to find a way to reproduce the plate. In 1841, in liaison with his former teacher Alfred Donné, he developed a chemical process for transforming daguerreotype plates into masters from which prints could be pulled. Although the results obtained on paper went beyond expectations at the time, they were nonetheless far from achieving the finesse of the engravings made from daguerreotypes.

3. **Marc Antoine Gaudin** (Saintes, 1804 – Paris, 1880), *Funérailles du duc d'Orléans à Notre-Dame de Paris* [The Funeral of the Duke of Orleans at Notre Dame Cathedral in Paris], 1842. Reversed circular daguerreotype, diam. 7.2 cm.
PHO 1996 2
Ferdinand-Philippe, the Duke of Orléans, the eldest son of Louis Philippe and heir to the kingdom, was killed in a road accident at the Porte Maillot on the outskirts of Paris on 13 July 1842. Before his burial in the royal chapel of Dreux, solemn funeral ceremonies were organised in Notre Dame in Paris. It was for this event that Gaudin, who said he had been introduced to daguerreotypes in August 1839, during Daguerre's feverish first presentation of his process, photographed the cathedral draped with a monumental wood and cloth structure. Probably setting up his camera in a building in the Rue de la Cité, the photographer caught the entire scene; his interest in shortening exposure time allowed him to reproduce not only the architecture of the cathedral but also the funeral procession, which had come to a halt and the crowd gathered around it. The slight blurriness shows that although it was not quite a snapshot, Gaudin managed to obtain an exposure time of only a few seconds. This historic plate once belonged to Frédéric Reiset, curator at the Louvre, and a great friend of Ingres.

Paul-Michel Hossard (Angers, 1787 – Jarzé, 1862)

4. *Bordure de la Seine à Paris, les berges de la Seine avec la silhouette du Panthéon* [Beside the Seine in Paris, the banks of the Seine with the silhouette of the Pantheon],

1845/46. Reversed daguerreotype, 7.1 x 6 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 166

5. *Palais des Tuileries, revue de la Garde* [Tuileries Palace, Review of the Guard], 1845/46. Reversed daguerreotype, 10.9 x 14.7 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 173

Hossard was an officer at the War Ministry working as an engineer in the geographical corps. A pioneer photographer, who showed a very early interest in the daguerreotype, and may have learnt the technique from Daguerre himself, who according to family tradition was a close friend. His photographic oeuvre includes about ten plates in the Musée d'Orsay as well as a few plates, mainly portraits, still owned by his heirs. His daguerreotypes give a sensitive view of Paris during the July monarchy; the banks of the Seine had not yet been developed and the network of streets and alleyways do not exhibit the orderly layout imposed by Baron Haussmann in the following decade. He gave his photographs a nostalgic air, intensified by snow on the river bank. The large plate reproducing the courtyard of the Tuileries is one of the most accomplished examples of the precision of the daguerreotype: the finesse of the details is faithfully rendered, the slight blur of the flag indicating that it was not a snapshot.

Thibault (active in Paris ca. 1848)

6. *La Barricade de la rue Saint-Maur-Popincourt avant l'attaque par les troupes du général Lamoricière, le dimanche 25 juin 1848* [The barricade of the Rue Saint-Maur-Popincourt before the attack given by General Lamoricière's troops, Sunday 25 June 1848]. Daguerreotype, 12.2 x 16.5 cm (plate). On the plate lower left: "30 DAGUERREOTYPE RICHEBOURG A PARIS QUAI DE L'HORLOGE 69."
PHO 2002 4 1

7. *La Barricade de la rue Saint-Maur-Popincourt après l'attaque par les troupes du général Lamoricière, le lundi 26 juin 1848* [The barricade of the Rue Saint-Maur-Popincourt after the attack given by General Lamoricière's troops, Sunday 25 June 1848]. Daguerreotype, 16.5 x 12.2 cm (plate). On the plate lower right: "30 DAGUERREOTYPE RICHEBOURG A PARIS QUAI DE L'HORLOGE 69."
PHO 2002 4 2

These two plates are particularly interesting both for their subject matter and for the way they were used. Taken in June 1848 during two of the four bloody days that crushed Paris and left nearly three thousand dead, they were perhaps the work of a local photographer. His name is known to us through woodcuts made from one of the plates in the Musée d'Orsay and from a third plate kept in the Musée Carnavalet, showing the street before the attack and published in *L'Illustration* on Saturday 8 July 1848. This was the very first time that a photograph had been published to illustrate a story in the press. The importance of the event prompted the newspaper to suspend its publication on the 1st of July 1848; its editors were determined to show "as far as the art which serves as a means for our publication can do, the main episodes in the horrible attack which has horrified France and imperilled civilisation."

8. Louis Schweig (Kassel, Germany, 1806 – ?, after 1886), *Pierre Philibert Pompée photographié sur la terrasse de l'Athénée Royal, 2 rue de Valois, Paris, à une heure* [Pierre Philibert Pompée photographed on the

terrace of the Athénée Royal, 2 Rue de Valois, Paris, at one o'clock], 1841. Daguerreotype, one sixth of a plate (8 x 7 cm), oval mount. Signed and dated in ink on the back of the mount: "Philibert Pompée, 23 juin 1841, 1 heure, temps brumeux, il pleut (?), Terrasse de l'Athénée Royal / Rue de Valois 2 / Schweig."
PHO 2006 1
This recent acquisition brings to light a name once buried in the archives. A certain Schweig had indeed attended Daguerre's presentation of his process on 19 August 1839 and had demonstrated the same process in Strasbourg in October of that year. Well-documented because of the handwritten inscription identifying the model, the place, date, and time, this daguerreotype was taken on the terrace of the Athénée Royal, a famous cafe frequented by Alexandre Dumas senior and Gérard de Nerval. It once stood in the district where the early daguerreotypists' studios were set up at the start of the 1840s. The model is well known, too: he was a famous educationalist, the headmaster of the Turbot School, and later mayor of Ivry-sur-Seine. The photographer's talent has caught him in a natural pose at a time when many daguerreotypists often managed no more than stilted portraits.

9. Anonymous, *Portrait de jeune paysanne* [Portrait of a young peasant woman], ca. 1850. Daguerreotype, 8.6 x 6.2 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 216
This anonymous daguerreotype is differentiated from the usual commercial portraits of the time by the sober, subtly lit background and the dignified, almost hieratic pose taken by the young woman, which contrasts with her plain although not inelegant dress. From the collection of Thérèse Bonney, exhibited in New York in 1933 under the title *La Belle Fermière [The Pretty Farmer's Wife]*, and attributed to Thierry.

10. Anonymous, *Une famille* [A family], ca. 1850. Daguerreotype, 8.6 x 6.6 cm.
PHO 1985 111
Typical of the commercial production of the early 1850s because of its studio decor and its size, this daguerreotype is unusual because of the large number of models—a family of seven people—and their casual poses. The elegantly dressed no doubt middle-class family is gathered around the parents, who are tenderly embracing the two youngest children. The baby, sitting on its mother's knee, has moved during the pose, which explains the slight blur.

11. Bénudet (active around 1848–50), *Famille de six personnes* [A family of six], ca. 1848–50. Daguerreotype, 6.8 x 9.9 cm
PHO 1985 117
Nothing is known about Bénudet, whose name is etched on the lower right of the plate. This family portrait seems to have been designed solely to celebrate the presence of the family's only son, a lad whose carefree almost negligent pose in the foreground contrasts sharply with the dignified, rather stiff attitude of his mother and elder sisters lined up behind him.

12. Samson and G. Deschamps (active in Paris from 1851), *Jeune femme accoudée* [Young woman leaning on her elbow], ca. 1851. Daguerreotype, 7.3 x 6 cm. A printed label on the back of the mount reads "MM. L. Samson et G. Deschamps, peintres et chimistes rue de l'École de Médecine, ancienne rue des Boucheries, portraits au Daguerreotype, depuis 2 francs cinquante centimes, encadrement compris, portraits après décès". Gift of the Kodak-Pathé Foundation.
PHO 1983 165 175
This daguerreotype from the Bonney collection was exhibited in New York in 1933 under the title *Angèle*.

13. Leconte (active in Paris, 164 Rue Montmartre, around 1855–60), *Homme au chien* [Man with a dog], ca. 1855. Daguerreotype, 9 x 6.5 cm.
PHO 1985 98 B
This daguerreotype differs from the production of the time by the curious low angle, which seems to have been solely devised to emphasise the rare presence of a dog at his master's feet. The man's rather strange physical appearance and his dandified, elegant clothing, add to the singularity of the plate.

14. Jules Espagnet (active in Rouen, from 1851 to 1878), *Joueur d'accordéon* [Accordionist], ca. 1853. Daguerreotype, 11.3 x 8.3 cm. A label on the back of the frame reads: "DAGUERREOTYPE ESPAGNET, / Place Impériale nº 6 / opère tous les jours, Pluie ou Soleil, de 8 à 4hres, 4.60 frs et au-dessus / ROUEN." Gift of the Kodak-Pathé Foundation.
PHO 1983 165 208
This daguerreotype from the Bonney collection was exhibited in New York in 1933 under the title *Hommage à Meyerbeer [Homage to Meyerbeer].*

15. Anonymous, *Max Foy, capitaine d'état-major* [Captain Max Foy], ca. 1850. Daguerreotype, 9.5 x 7 cm. Handwritten label on the back left visible by the mount reads: "Max Foy / Capitaine d'Etat Major / né en 1822 mort en 1877".
PHO 1985 101

16. Bijean de (active around 1845), *Femme au chapeau et fillette* [Woman in a hat, with a little girl], ca. 1845. Daguerreotype, 6.4 x 5.3 cm.
PHO 1985 86

17. Pierre-Eugène Fixon (active in Paris, at 33 Rue Vivienne, from the late 1840s to the early 1870s, then at 28 Rue d'Enghien during the 1870s), *Deux enfants en uniforme* [Two children in uniform], ca. 1849. Daguerreotype, 10.6 x 7.5 cm. An inscription on the back of the mount reads: "E. FIXON portraits du daguerreotype, A Paris, rue Neuve-Vivienne : 33 – admis à l'exposition de 1849 – portraits d'après... – Assortiment d'encadrements". Gift of the Kodak-Pathé Foundation.
PHO 1983 165 199
This daguerreotype from the Bonney collection was exhibited in New York in 1933 under the title *Les Deux Collégiens* [Two College Boys].

Jean-Baptiste Sabatier-Blot (Lassur, Ariège, 1801 – Paris, 1881)

18. *Fillette assise tenant un cerceau* [Seated girl, holding a hoop], ca. 1850. Daguerreotype, 9 x 7 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 185.

19. *Femme assise* [Seated woman], ca. 1850. daguerreotype, 8.9 x 6.8 cm. A printed inscription on the lower right of the frame reads: "Sabatier. Palais-Royal, 65". Gift of the Kodak-Pathé Foundation.
PHO 1983 165 187

20. *Monsieur Naveux de Piennes* [Mr Naveux from Piennes], ca. 1850. Daguerreotype, 9.1 x 7 cm. A handwritten ink inscription on the back of the frame reads: "Monsieur Naveux de Piennes, né le 2 octobre 1768, décédé le 14 juillet 1851 à l'âge de 92 ans, 9 mois et 12 jours, et enterré le 16 à Piennes, vis-à-vis de la grande porte de l'église dans un caveau." Gift of the Kodak-Pathé Foundation.
PHO 1983 165 240

In 1844, Sabatier-Blot opened a studio in the Palais-Royal, an area which concentrated nearly half of the daguerreotypists' studios in the 1840s. His very high-quality portraits won him prizes in 1844 and 1849 and a reputation as one of the best photographers in Paris.

21. Désiré-François Millet (active in Paris between 1850 and 1866), *Portrait du baron Haussmann* [Portrait of Baron Haussmann], ca. 1851. Reversed daguerreotype, 14.6 x 10.5 cm.
PHO 1984 89
Although the identity of the famous model is not marked on the back or front of the plate, comparison with other painted or photographed portraits of Baron Haussmann (1809–91) allows him to be identified with great certainty. He was then forty-one years old; the portrait was probably taken when he became prefect of Bordeaux in 1851, before Napoleon III appointed him as prefect of Paris in 1853. The dignified pose contrasts with Haussmann's plain clothing, suggesting country garb rather than strict city dress; he is even playing with a cap, which is dangling negligently from his right hand.

22. Attributed to Pierre Ambroise Richebourg (Paris, 1810 – ?, ca. 1875), *Petite fille assise dans un fauteuil* [Little girl sitting in an armchair], ca. 1850. Daguerreotype, 9.4 x 6.8 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 176
The little girl's pose contrasts with the rather stiff attitudes of many daguerreotypes. Perhaps tired of posing, she has slumped a little. The closed eyes also suggest post-mortem portraits, often the only, cruelly nostalgic portraits of the dead child. This is surely not the case here; the rosy-cheeked model with her plump arms seems to be in robust good health.

23. Désiré-François Millet (active in Paris between 1850 and 1866), *Femme et enfant* [Woman and child], ca. 1850. Daguerreotype, 9 x 7 cm. A label on the back reads: "artiste professeur" followed by a long text extolling the advantages of the enamelled daguerreotype developed by Millet. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 190

24. Attributed to Désiré-François Millet (active in Paris between 1850 and 1866), *Céleste de Lory et Emma Gallois* [Céleste de Lory and Emma Gallois], 1852. Daguerreotype, 14.2 x 11.1 cm. An inscription on the original mount, now hidden, reads: "MLLES C DE LORY ET E GALLOIS". Gift of the Kodak-Pathé Foundation.
PHO 1983 165 228
The elegance of the two young women and their natural, affectionate pose makes this cleverly composed image one of the finest portraits in the collection.

25. Désiré-François Millet (active in Paris between 1850 and 1866), *Maria Delsencérie, actrice* [The actress Maria Delsencérie], 1851. Daguerreotype, 16.1 x 11.7 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 200 2
Millet won prizes for his plates in 1855. He made no secret of his aesthetic ambition, styling himself "artiste professeur" in his advertisements. He probably moved in artistic circles in the capital; in the early 1850s, on Ingres's request, he produced a set of daguerreotypes reproducing the painter's works, now in the Musée Ingres in Montauban.

26. Anonymous, *Groupe de trois hommes* [A group of three men], ca. 1850. Daguerreotype, 8.5 x 11.5 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 296

This daguerreotype from the Bonney collection was exhibited in New York in 1933 under the title *Trois peintres* [Three Artists].

27. Anonymous, *Portrait de jumelles* [Twin sisters], ca. 1848. Coloured daguerreotype, 21 x 14.5 cm.
PHO 2006 10
This full-plate daguerreotype is most unusual because of its size, its condition and its subject. The pose struck by the two young women, reminiscent of Théodore Chassériau's *Two Sisters* (in the Louvre), suggests a painting.

Barthélemy Thalamas (active in Toulouse from 1850 to 1860)

28. *Homme au verre de vin* [Man with a glass of wine], ca. 1850. Daguerreotype, 8.5 x 6.5 cm.
PHO 1985 112

29. *Portrait métaphorique* [Metaphorical portrait], ca. 1850. Daguerreotype, 10.9 x 8.2 cm. A label on the back reads: "Rue de la Trinité, 15, à Toulouse. Portraits au daguerreotype N'importe le temps, pluie, vent, etc, etc. Obtenues en quelques secondes & au plus degré de perfection sans miroitage par un nouveau procédé pouvant supporter le frottement sans altérer les traits par THALAMAS Bty. Les prix varient suivant la grandeur depuis 6 jusqu'à 20 Francs garantis fixés au chlorure d'or qui les rend inaltérables pleins de vigueur & et d'un beau colori [*sic*]. Vues, reproductions de tableaux, gravures, objets d'art et portraits après décès. L'artiste se transporte au domicile à la demande des personnes. Tous les portraits ne seront livrés que quand les personnes seront très satisfaites. FONDS VERIAS AU CHOIX DE L'AMATEUR". [Rue de la Trinité, 15, in Toulouse. Daguerreotype portraits in all weather, rain, wind and shine. Obtained in a few seconds to the highest degree of perfection with no mirror effect, by a new process by Barthélemy Thalamas which can withstand polishing without damage. Prices vary with size from 6 to 20 francs. Guaranteed toned with gold chloride for a fade resistant, vigorous, finely toned plate. Views, reproductions of paintings, engravings, objets d'art and post-mortem portraits. Home visits on request. Portraits delivered only when customers are fully satisfied. Choice of backgrounds.]
PHO 2003 1

30. Anonymous, *Portrait de femme* post-mortem, *vue sous trois angles différents* [Postmortem portrait of a woman, seen from three different angles], ca. 1850. Three daguerreotypes forming a triptych, each daguerreotype measuring: 9.5 x 7.5 cm (the plate on the left is shown).
PHO 2001 2 1
Photography enabled many bereaved families to keep a picture of a dead loved one. Less expensive than a painted portrait or a death mask, the post-mortem portrait became a genre in its own right in daguerreotypist studios. This triple portrait of the same dead woman, forming a triptych, is most unusual in French collections.

31. Félix Feuardent (Cherbourg, 1819 – Paris, 1907), *Portrait d'une petite fille morte* [Portrait of a dead child], ca. 1850. Daguerreotype, 7.2 x 5.9 cm.
PHO 1984 6

32. Anonymous, *Trois chasseurs* [Three Hunters], between 1845 and 1850. Daguerreotype, 6.5 x 8.5 cm.
PHO 1985 97

Adolphe Humbert de Molard (Paris, 1800–74)

33. *Petite fille assise* [Seated girl], ca. 1845. Daguerreotype, 10 x 7 cm. Gift of Mr and Mrs d'Iray.
PHO 1980 262

34. *Louis Dodier en prisonnier* [Louis Dodier as a prisoner], 1847. Daguerreotype, 11.5 x 15.5 cm. Gift of the Braunschweig family in memory of François Braunschweig, through the Société des Amis du Musée d'Orsay.
PHO 1988 4

35. *Louis Dodier, main appuyée sur la joue* [Louis Dodier, resting his cheek on his hand], ca. 1845. Daguerreotype, 9.5 x 7 cm.
PHO 2005 5 2

Humbert de Molard was one of the wealthy amateurs who devoted their talent and passion to pioneer photography. The main and most spectacular part of his oeuvre forms a photographic theatre with deverly composed tableaux, for which his entourage was happy to model. A pioneer in photography on paper—he worked in particular with Hippolyte Bayard (1801–87)—he produced a set of extremely original daguerreotypes from 1843 to 1847. Louis Dodier, his steward, was one of his favourite subjects. The young man brought his sombre beauty and strong personality to scenes sometimes inspired by painting. His physical presence and his natural ability to strike a pose and vary his attitude and expressions are emphasised by the photographer, who was also skilled in preparing his plates and lighting the scenes he composed.

36. Anonymous, *Une partie d'échecs* [A game of chess], ca. 1850. Daguerreotype, 10.5 x 16 cm.
PHO 2006 11

Nothing in this scene has been left to chance; carefully composed in front of the camera, it evokes painted genre scenes or the social pastimes that the middle-class delighted in during the nineteenth century, the *tableaux vivants* and charades which gave them an opportunity to demonstrate their talent for acting and dressing up.

37. Léon Riesener (Paris, 1808–78), *Eugène Delacroix,* 1842. Daguerreotype, 6 x 4.5 cm.
PHO 1995 30
This daguerreotype is the first known photograph of Eugène Delacroix who was forty-four at the time. It was taken by Delacroix's first cousin, the painter Léon Riesener, in circumstances revealed by Delacroix's letters. The photograph emphasises the artist's energy by the movement of his hair, his proud, distant expression and his immaculate, elegant clothing.

38. Philibert Perraud (Mâcon, 1815 – ?, after 1863), *Groupe d'artistes à Rome, élèves de la villa Médicis* [Group of artists in Rome, students at the Villa Medici], ca. 1846–47. Daguerreotype, 7.1 x 9.2 cm.
PHO 2007 3
Living in Rome about 1845, Philibert Perraud made several daguerreotypes of the young artists who were living in the eternal city. It was probably about 1846 or early 1847 that he photographed this group of artists and students at the Villa Medici in Rome. The painter Victor Schnetz (1787–70) was the director of the Villa Medici until 1846. The painters Léon Bénouville, Alexandre Cabanel, François Éloi Biennoury, and the sculptor Eugène Guillaume were students there. Although the models posing in this daguerreotype have not yet been formally identified, it has been suggested that the young man standing in the background could be the architect and photographer Alfred Norman, and that the painter Alexandre Cabanel

might be the man second from the right in the second row. These group portraits made in Rome are a moving, early photographic record of the liveliness of the Roman art scene in the mid-nineteenth century; they also underline the close relationship between artists, painters, sculptors, architects, and photographers at the time.

39. Félix Feuardent (Cherbourg, 1819 – Paris, 1907), *Jean-François Millet et ses enfants* [Jean-François and his children], 1854. Daguerreotype, 8 x 10 cm.
PHO 1984 100
A stamp collector and a discerning book lover, Feuardent was also a talented amateur photographer. He was a classmate of Jean-François Millet (1814–75) at the Cherbourg high school, and made his portraits several times in the 1850s. This daguerreotype brings out the close relationship between the painter and his family. He had a large family of eight children, and took a close interest in their education. He reigns here as the *pater familias*, strong and proud, his stern look tempered by the affectionate gestures of his children.

40. François-Victor Hugo, (Paris, 1823–73), *Victor Hugo accoudé à une barrière, devant la façade arrière de Marine Terrace* [Victor Hugo leaning on a gate, with the back wall of Marine Terrace in the background], 1853. Daguerreotype, 6.7 x 5.2 cm. Inscription on the original mount: "à mon intrépide collègue et ami, à mon compagnon de lutte, à mon frère de proscription, Victor Schoelcher, Victor Hugo, Jersey, 24 mars."
PHO 1985 80 1
Exiled with his family to Jersey in August 1852, Victor Hugo and his two sons Charles and Francois-Victor, along with the loyal Auguste Vacquerie, developed a passion for photography. Although the photographs were taken by the three young men—Charles and Vacquerie for the most part—Hugo arranged the details of the scenes and the posters. Before passing on to the calotype, "the Jersey studio" produced nearly a hundred photographs between November 1852 and spring 1853, often taken by François-Victor.

41. Attributed to Alexis-Louis Gouin (? 1799 – ?, 1855), *Portrait d'Alexandre Dumas* [Portrait of Alexandre Dumas], ca. 1851. Coloured stereoscopic daguerreotype, 6.7 x 6 cm (each view). Bought with the aid of the Commision Nationale de la Photographie.
PHO 2001 8
Trained as a painter under Girodet, here Gouin has produced the first known photographic portrait of Alexandre Dumas.

Louis-Auguste Bisson (Paris, 1814–76)

42. *Études de chevaux: cheval tenu par un homme* [Studies of horses: horse held by a man], ca. 1844–48. Daguerreotype, 11 x 14.8 cm. A handwritten inscription on the back of the mount reads: "Étalon n° 11, M de la Rogner et son... ". Bought by the National Photography Commission for the Musée d'Orsay.
PHO 1990 12

43. *Études de chevaux: cheval blanc dans un enclos* dit aussi *Le Cheval Mouton* [Studies of horses: White horse in a paddock also called The Mouton horse], ca. 1844–48. Daguerreotype, 8 x 10.5 cm. A handwritten inscription on the label on the back reads: "Daguerréo-typé par Bisson n° 65 rue Saint Germain l'Auxerrois à Paris"; on the front of the mount, a dry stamp "AB" and a handwritten note "Mouton". Bought by the Commission Nationale de la Photographie for the Musee d'Orsay.
PHO 1990 13

Bisson produced veritable portraits of animals which his childhood friend, Rosa Bonheur (1822–99), used as models for her paintings.

44. Attributed to Félix-Jacques Moulin (Montreuil-sur-mer, 1802 – ?, 1869), *Femme penchée sur un miroir* [Woman leaning over a mirror], ca. 1851–55. Stereoscopic daguerreotype, 8.7 x 7.5 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 409

45. Attributed to Auguste Belloc (Paris, 1801 – ?, 1868), *Femme allongée sur un lit* [Woman lying on a bed], ca. 1851–55. Stereoscopic daguerreotype, 8 x 16 cm. Gift of Jean-Jacques Journet.
PHO 1986 125

46. Auguste Belloc (Paris, 1801 – ?, 1868), *Femme nue devant un miroir* [Nude woman in front of a mirror], ca. 1851–55. Stereoscopic daguerreotype, 8 x 16 cm.
PHO 1986 126

David Brewster's invention of the stereoscope in the early 1850s gave a new lease of life to daguerreotypes of naked women. Creating the illusion of relief, the device made the body look real, with all its lines and curves, roundness and hollows. The vein of voyeurism and aesthetic delight was tinged with a deliberate eroticism. It became even more difficult to distinguish between images inspired by painting and lewd pictures.

47. H. Negretti and Zambra (active in London ca. 1850), *Exposition de Londres, 1851, Andromède* [London Exhibition, 1851, Andromeda]. Stereoscopic daguerreotype, 8.3 x 17.1 cm. An inscription printed on blue paper on the mount reads: "Photographers to the Crystal Palace Company, H. Negretti and Zambra, Meteological Instruments Makers and Opticians, nº 13, Hatton Gardens, London."
PHO 1985 85 2
This daguerreotype was taken by the British photographers Negretti and Zambra at the Great Exhibition of 1851. It testifies to the presence of photography at the exhibition both as a technique on display and as a way of keeping a souvenir of the exhibition and forms a counterpoint for the calotypes commissioned by the juries of the exhibition from Hugh Owen and Claude-Marie Ferrier.

Pierre-Ambroise Richebourg (Paris, 1810 – ?, ca. 1875)

48. *Dessins d'architecture d'Hippolyte Durand (1801–82), élévation latérale et façade d'une église néo-gothique* [Architectural drawings by Hippolyte Durand (1801–82), side elevation and facade of a neo-Gothic church], ca. 1845. Daguerreotype, 11.8 x 15.5 cm. A printed ink inscription on a label on the back reads: "Richebourg, ingénieur optique, Quai de l'Horloge, 69, à Paris."
PHO 2005 1 1

49. *Dessins d'architecture d'Hippolyte Durand (1801–82), élévation latérale et façade d'une église néo-gothique* [Architectural drawings by Hippolyte Durand (1801–82), side elevation and facade of a neo-Gothic church], ca. 1845. Daguerreotype, 11.4 x 15.6 cm. A printed ink inscription on a label on the back reads: "Richebourg, ingénieur optique, Quai de l'Horloge, 69, à Paris."
PHO 2005 1 2
These plates were probably made when Hippolyte Durand's drawings were exhibited at the Salon of 1845, on the request of the architect himself or that of his publisher, Didron, with the aim of publicising the author's works and ideas.

50. Anonymous, *Exposition universelle de 1855, palais de l'Industrie, exposition en partie montée, vue de la nef* [Universal Exhibition of 1855, Palace of Industry, exhibition partly mounted, seen from the nave], 1855. Stereoscopic daguerreotype, 8 x 17 cm.
PHO 1984 37 B

51. Anonymous, *Exposition universelle de 1855, palais de l'Industrie, stand de verreries et de porcelaines* [Universal Exhibition of 1855, Palace of Industry, glassware and porcelain stand], 1855. Stereoscopic daguerreotype, 8 x 17 cm.
PHO 1984 37 D
These two plates were taken during the installation of the first Universal Exhibition held in Paris in 1855.

Charles Choiselat (Paris, 1851–58) and **Stanislas Ratel** (Paris, 1824–1904)

52. *La Rade de Toulon* [Toulon roadstead], 15 September 1845. Five daguerreotypes assembled to form a panorama, 12.5 x 88 cm (entire panorama). Bought with the aid of the Heritage Fund and The Commission Nationale de la Photographie.
PHO 2001 1

53. *Arènes de Nîmes* [The Arena at Nîmes], 1845. Daguerreotype, 14.8 x 20.7 cm.
PHO 1985 78

These photographs were taken while the two friends were travelling in the south of France. The unusual panorama of the Toulon roadstead is the oldest photograph of the port of Toulon known to date.

54. Félix Feuardent (Cherbourg, 1819 – Paris, 1907), *Trois-mâts au loin, dans la rade de Cherbourg* [Three-masted ship in the distance in the Cherbourg roadstead], ca. 1850. Daguerreotype, 9.6 x 12.5 cm.
PHO 1984 8 B

55. Adolphe Humbert de Molard (Paris 1800–74), *Édifice en Île-de-France* [A building in Île de France], ca. 1847. Solarised daguerreotype, 8 x 12 cm.
PHO 2005 5 3, Gift of Baudoin Lebon

56. Jean Baptiste Louis Gros (Ivry-sur-Seine, 1793–1870), *La Gare de l'Est* [The Gare de l'Est], ca. 1850–55. Full plate daguerreotype, 14.4 x 20.3 cm. A handwritten inscription on the back of the mount reads: "Gare du chemin de fer de Paris à Strasbourg", signed "B. Gr".
PHO 1983 165 174
The Gare de l'Est was built by Sermet from plans by Duquesnoy from November 1847 to December 1850. The Paris–Strasbourg line was opened by the President, Prince Louis Napoléon Bonaparte on 18 July 1852.

57. Alphonse-Eugène-Jules Itier (Paris, 1802 – Montpellier, 1877), *Île de Philae* [Philae Island], October 1845–January 1846. Daguerreotype, 11 x 15.2 cm. A handwritten inscription on the back reads: "Vue de l'île de Philae prise de l'île de Ihayl en amont."
PHO 1985 79
Inspector General of Customs and an amateur daguerreotypist, Jules Itier made over 120 daguerreotypes in the Far East, then in the Middle East, on his way back to Europe. Of uneven quality, they were rediscovered only a century after his death. The ultimate aim of the journey to Upper Egypt, the island of Philae, appears after a perilous crossing of the first cataract of the Nile.

58. Attributed to Jules Richard (1816–91), *Portrait d'un dignitaire persan?* [Portrait of a Persian dignitary?],

1848. Daguerreotype, 11 x 14 cm. A handwritten ink inscription on the back of the old mount reads: "Richard, fait en 1848".
PHO 1979 39
The inscription "Richard" connects this work with the activity of Jules Richard, a major figure in early photography in Persia.

59. André Chapuy (Vedène, Vaucluse, 1813 – Ouen Island, New Caledonia, 1882), *Père Prosper Goujon et Koma Vendega* [Father Prosper Goujon and Koma Vendega], ca. 1845. Daguerreotype, 7.6 x 6.7 cm. Gift of the Kodak-Pathé Foundation.
PHO 1983 165 272
In 1848, André Chapuy joined expedition which set off from Anatom to found a Marist mission on the Isle of Pines under the direction of Father Goujon (1822–81).

60. Philibert Perraud (Mâcon, 1815 – ?, after 1863), *Équipage sur le pont du Triton* [Crew on the deck of the Triton], 21 January 1849. Daguerreotype, 7.6 x 9.8 cm.
PHO 1985 92
From Italy (see cat. 38), Perraud went to Greece; he was there in 1847 and seemed to have learnt the technique of the daguerreotype from a local painter, Philippos Margaritis, who later became one of the pioneers of photography in Greece in the 1850s.

61. Jean-Baptiste-Louis Gros (Ivry-sur-Seine, 1793–1870), *Frise des Panathénées* [Frieze of the Panathenaea], May–June 1850. Daguerreotype, 11 x 14.5 cm. A black ink inscription on the label glued to the back of the mount: "Bas-reliefs déposés dans l'intérieur du Parthénon/ Athènes/mai 1850/B. Gros". Gift of Roger Thérond.
PHO 1985 77
The delicate diplomatic mission entrusted to Baron Gros, plenipotentiary minister in the French government, was to settle the differences between the English and the Greek concerning the transfer to London in 1816 on the initiative of Lord Elgin of sculptures from the Parthenon and the Erechtheion. Critics unanimously agreed on the exceptional quality of the plates produced by Gros, and his sense of light and composition. The painter and amateur photographer Jules Ziegler thus wrote in 1855, during the Universal Exhibition in Paris of 1855 where daguerreotypes were presented for the last time alongside prints made from paper or glass negatives: "Those who saw the fine prints made by Baron Gros know that the daguerreotype has been equalled yet not vanquished by Mr White's English masterpiece [prints using the collodion process developed by Archer.]"

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Plates

1. **Albert Stapfer**
Échelle dans la galerie du château de Talcy
ca 1840

2. Armand Hippolyte Louis Fizeau
Toiture et Cheminée
1843

3. Marc Antoine Gaudin
Funérailles du duc d'Orléans à Notre-Dame de Paris
1842

4. Paul-Michel Hossard
Bordure de la Seine à Paris, les berges de la Seine avec la silhouette du Panthéon
1845-1846

5. Paul-Michel Hossard
Palais des Tuileries revue de la Garde
1845-1846

6. Thibault
La Barricade de la rue Saint-Maur-Popincourt avant l'attaque par les troupes du général Lamoricière, le dimanche 25 juin 1848

7. Thibault
La Barricade de la rue Saint-Maur-Popincourt après l'attaque par les troupes du général Lamoricière, le lundi 26 juin 1848

GRANDS-PET
ATELIERS-LOU
N° 95.

8. Louis Schweig
Pierre Philibert Pompée photographié sur la terrasse de l'Athénée Royal, 2 rue de Valois, Paris, à une heure
1841

9. Anonyme
Portrait de jeune paysanne
ca 1850

10. Anonyme
Une famille
ca 1850

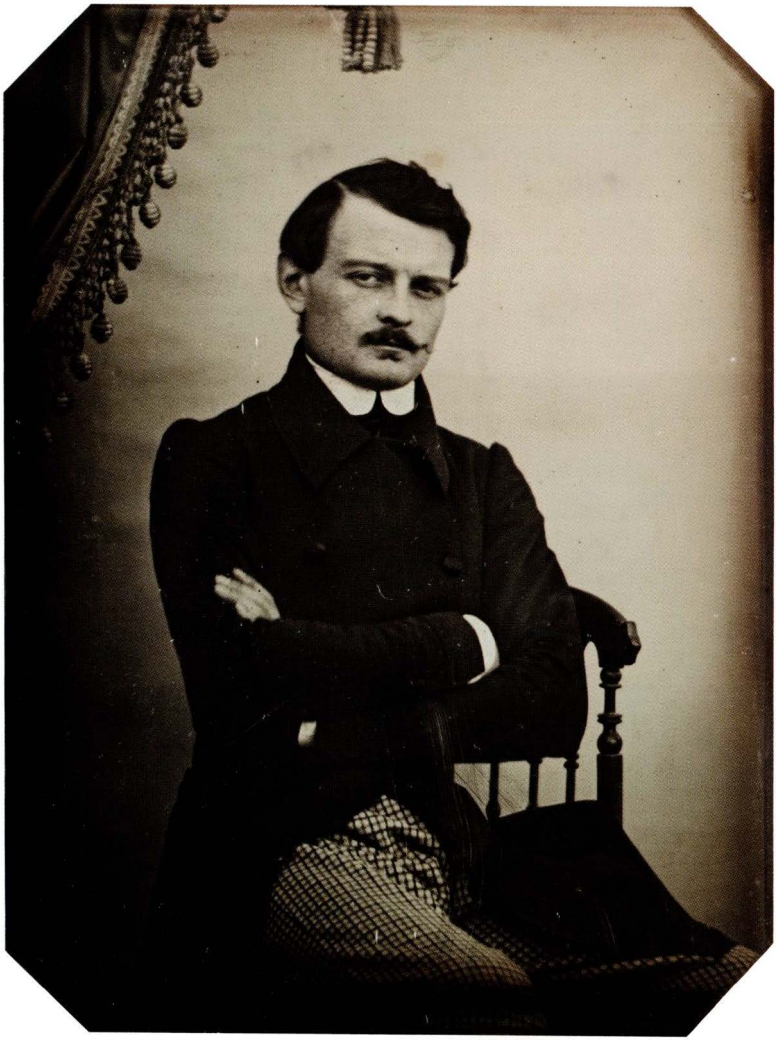
11. Bénudet
Famille de six personnes
ca 1848-1850

12. Samson et G. Deschamps
Jeune femme accoudée
ca 1851

13. Leconte
Homme au chien
ca 1855

14. Jules Espagnet
Joueur d'accordéon
ca 1853

15. Anonyme
Max Foy,
capitaine d'état-major
ca 1850



16. De Bijean
Femme au chapeau
et fillette
ca 1845

17. Pierre-Eugène Fixon
Deux enfants en uniforme
ca 1849

18. Jean-Baptiste Sabatier-Blot
Fillette assise tenant un cerceau
ca 1850

19. Jean-Baptiste Sabatier-Blot
Femme assise
ca 1850

20. Jean-Baptiste Sabatier-Blot
Monsieur Naveux de Piennes
ca 1850

21. Désiré-François Millet
Portrait du baron Haussmann
ca 1851

22. Attribué à Pierre Ambroise Richebourg
Petite fille assise dans un fauteuil
ca 1850

23. Désiré-François Millet
Femme et enfant
ca 1850

24. Attribué à Désiré-François Millet
Céleste de Lory et Emma Gallois
1852

25. Désiré-François Millet
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1851

26. Anonyme
Groupe de trois hommes
ca 1850

27. Anonyme
Portrait de deux jumelles
ca 1848

28. Barthélemy Thalamas
Homme au verre de vin
ca 1850

29. Barthélemy Thalamas
Portrait métaphorique
ca 1850

30. Anonyme
Portrait de femme
post-mortem
(plaque de gauche)
ca 1850

31. Félix Feuardent
Portrait d'une petite fille morte
ca 1850

32. Anonyme
Trois chasseurs
ca 1845-1850

33. Adolphe Humbert de Molard
Petite fille assise
ca 1845

34. Adolphe Humbert de Molard
Louis Dodier en prisonnier
1847

35. Adolphe Humbert de Molard
Louis Dodier, main appuyée sur la joue
ca 1845

36. Anonyme
Une partie d'échecs
ca 1850

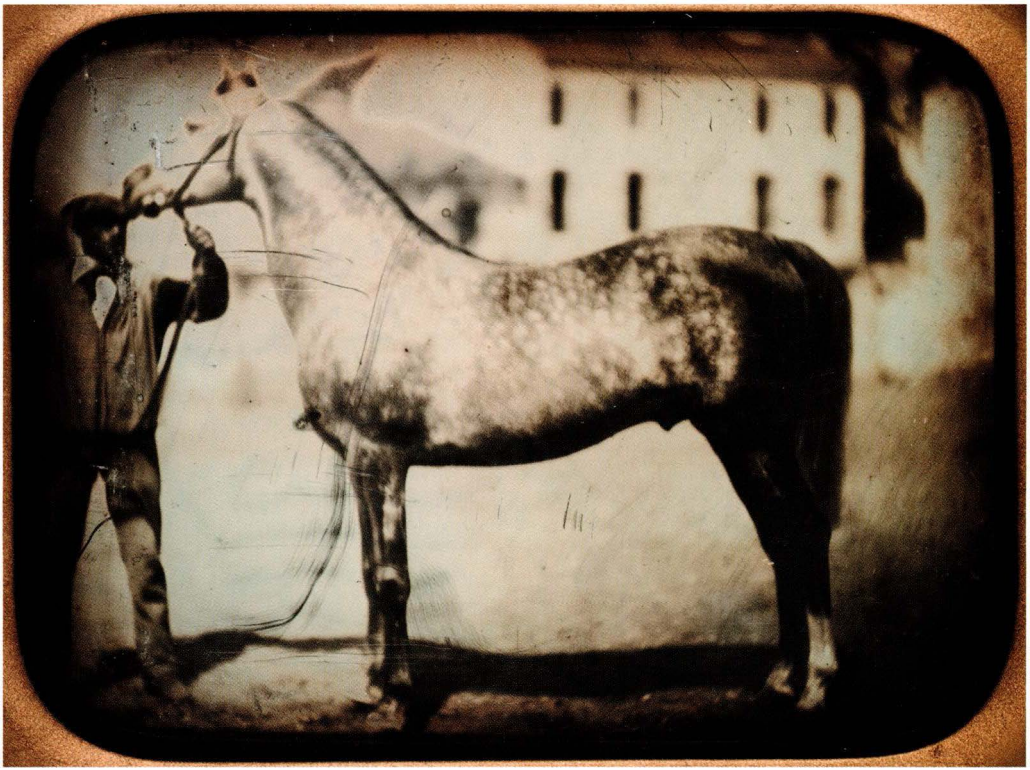
37. Léon Riesener
Eugène Delacroix
1842

38. Philibert Perraud
Groupe d'artistes à Rome, élèves de la villa Médicis
ca 1846-1847

39. Félix Feuardent
Jean-François Millet et ses enfants
1854

40. François-Victor Hugo
Victor Hugo accoudé à une barrière, devant la façade arrière de Marine Terrace
1853

41. Attribué à Alexis Louis Gouin
Portrait d Alexandre Dumas
ca 1851



42. Louis-Auguste Bisson
Études de chevaux :
cheval tenu par un homme
ca 1844-1848

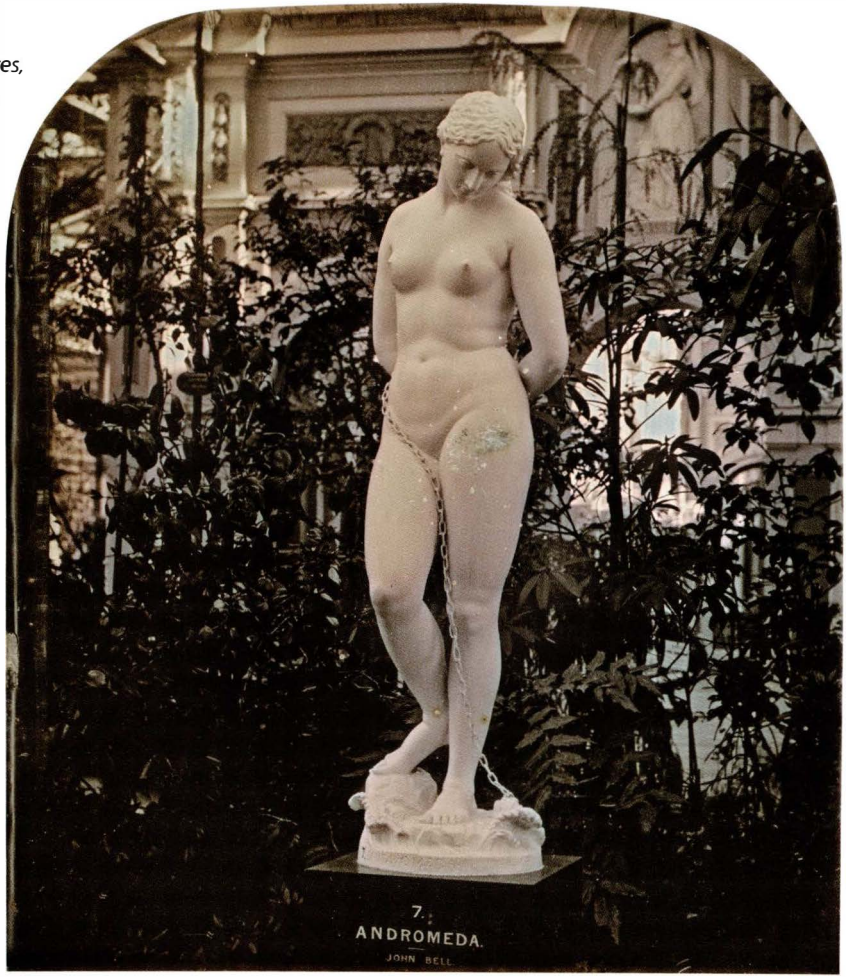
43. Louis-Auguste Bisson
Études de chevaux : cheval blanc dans un enclos, dit aussi *Le Cheval Mouton*
ca 1844-1848

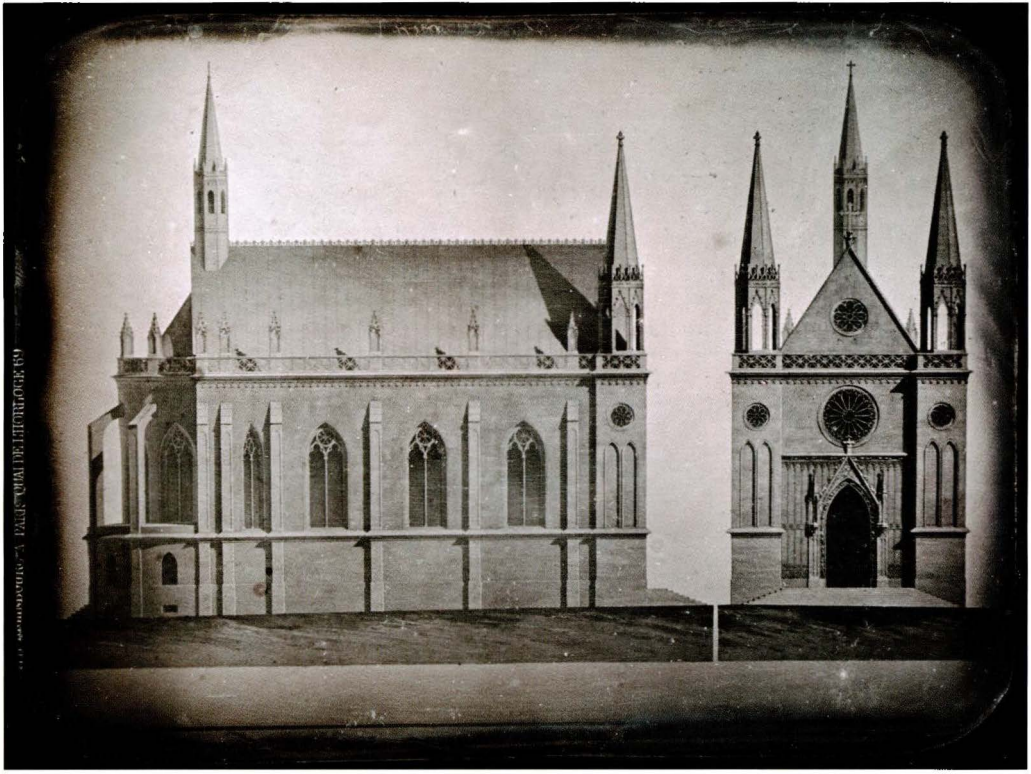
44. Attribué à Félix Jacques Moulin
Femme penchée sur un miroir
ca 1851-1855

45. Attribué à Auguste Belloc
Femme allongée sur un lit
ca 1851-1855

46. Auguste Belloc
Femme nue devant un miroir
ca 1851-1855

47. H. Negretti et Zambra
Exposition de Londres, 1851, Andromède



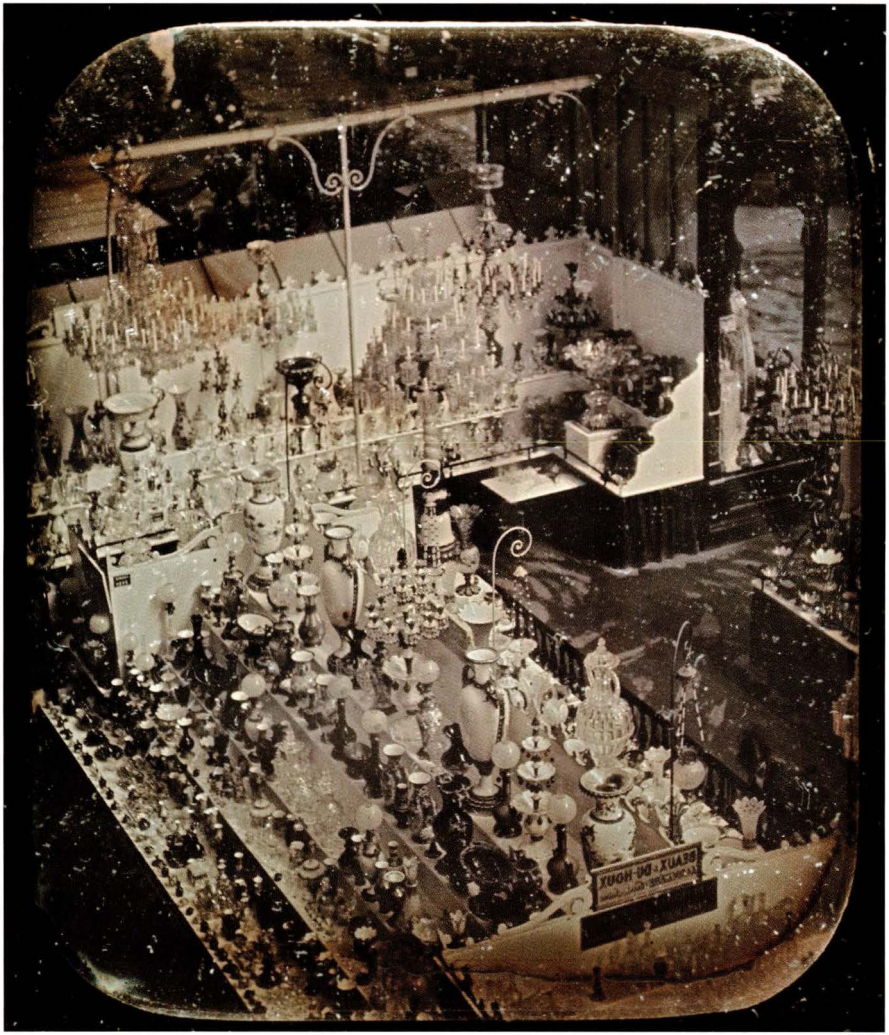


48. Pierre Ambroise Richebourg
Dessins d'architecture d'Hippolyte Durand (1801-1882), élévation latérale et façade d'une église néo-gothique
ca 1845

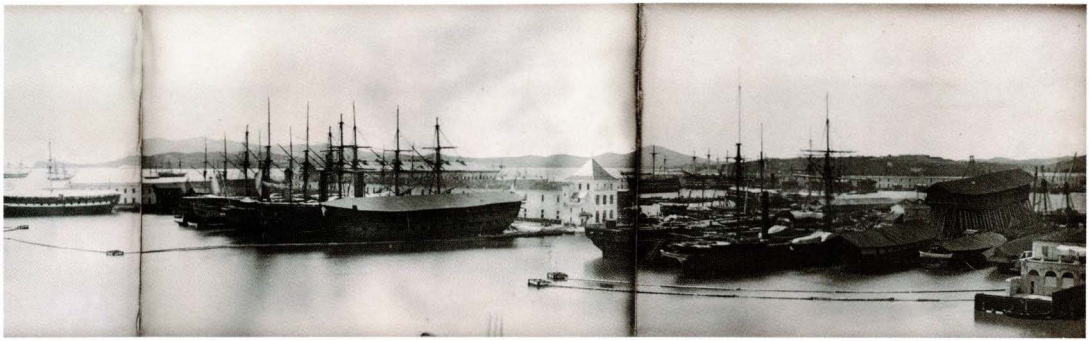
49. Pierre Ambroise Richebourg
Dessins d'architecture d'Hippolyte Durand (1801-1882), élévation latérale et façade d'une église néo-gothique
ca 1845

50. Anonyme
Exposition universelle de 1855, palais de l'Industrie, exposition en partie montée, vue de la nef
1855

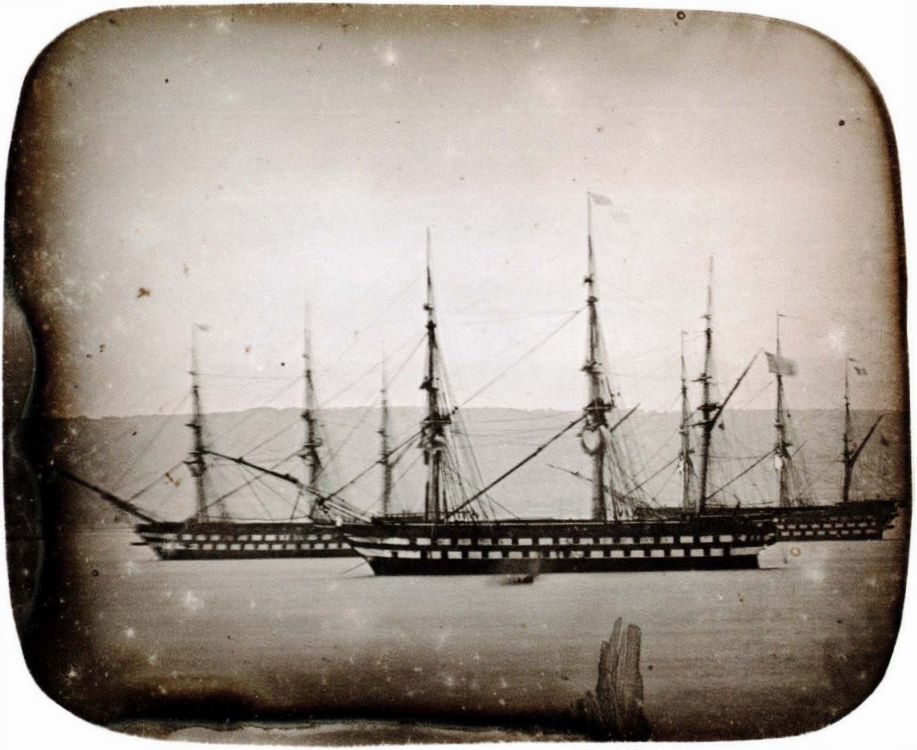
51. Anonyme
Exposition universelle de 1855, palais de l'Industrie, stand de verreries et de porcelaines
1855



52. Charles Choiselat, Stanislas Ratel
La Rade de Toulon
1845



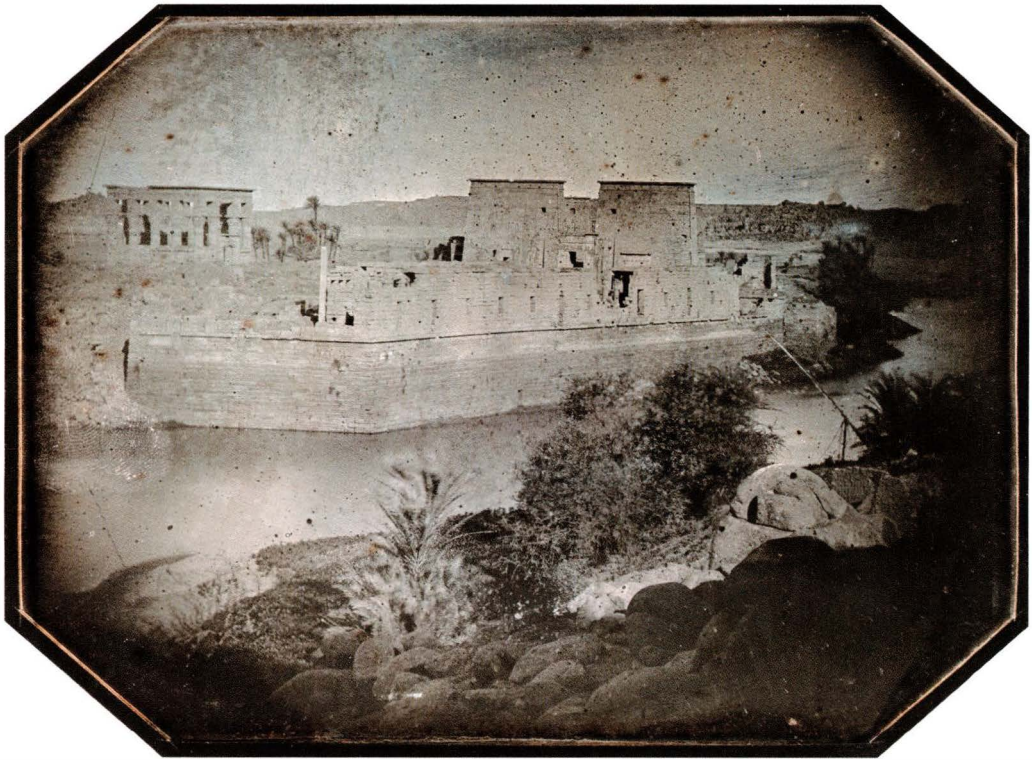
53. Charles Choiselat, Stanislas Ratel
Arènes de Nîmes
1845



54. Félix Feuardent
Trois-mâts au loin, dans la rade de Cherbourg
ca 1850

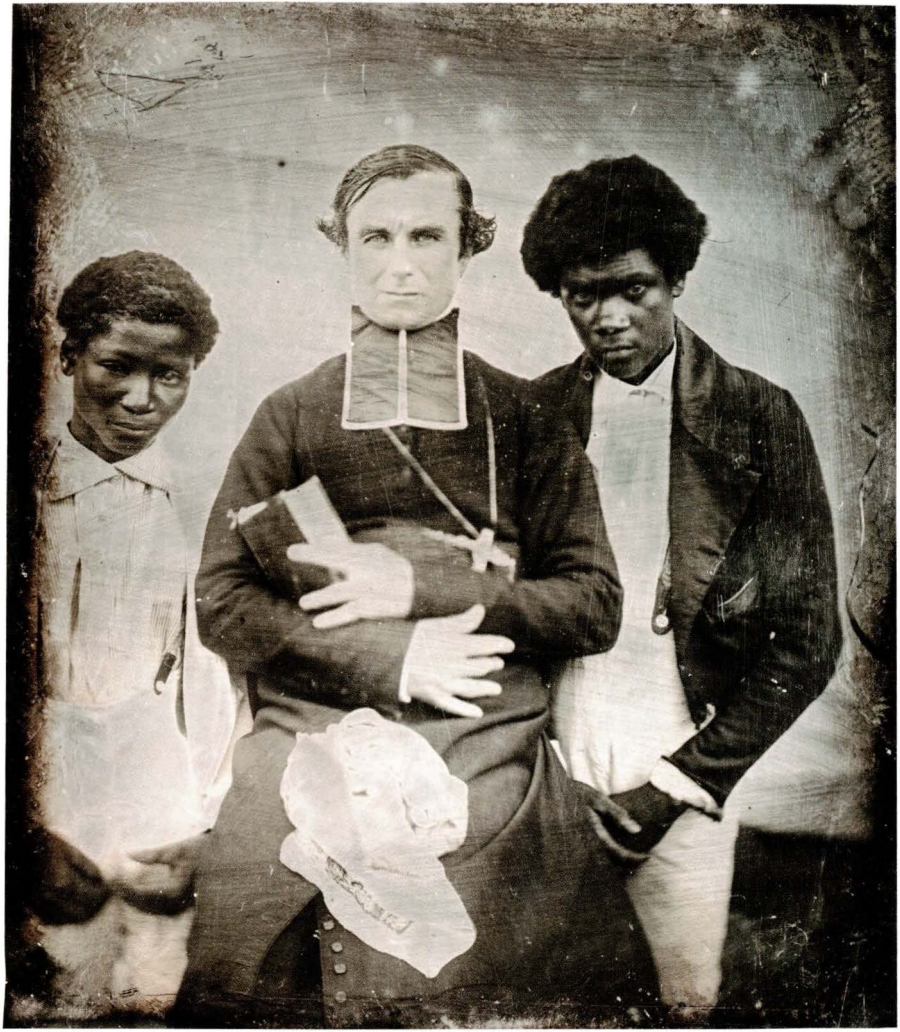
55. Adolphe Humbert de Molard
Édifice en Île-de-France
ca 1847

56. Jean Baptiste Louis Gros
La Gare de l'Est
ca 1850-1855



57. Alphonse Eugène Jules Itier
Île de Philae
1845-1846

58. Attribué à Jules, Richard
Portrait d'un dignitaire persan ?
1848



59. André Chapuy
Père Prosper Goujon et Koma Vendega
ca 1845

60. Philibert Perraud
Équipage sur le pont du Triton
1849

61. Jean Baptiste Louis Gros
Frise des Panathénées
1850

PHOTOGRAPHY AT THE MUSÉE D'ORSAY

1. Landscapes and Nature
2. War Photography
3. Alfred Stieglitz
4. The Artist's Studio
5. The Eiffel Tower
6. Figures and Portraits
7. The Work of Art and Its Reproduction
8. Maurice Denis
9. The Hand
10. Towards Photojournalism
11. The Daguerreotype

The Daguerreotype

A unique photograph obtained on a metal plate, simultaneously positive and negative, the daguerreotype, with its bright, mirror sheen, has its own aesthetic. The exactness of the lines and precise rendering of the details seduced the Academy of Science and soon an increasingly wide public. The collection in the Musée d'Orsay, one of the richest in the world for the variety of its subjects, enables us to follow the development and rapid but short-lived spread of Daguerre's invention. The collection's latest acquisitions are reproduced here, sometimes for the first time.

Dominique de Font-Réaulx was formerly a curator at the Musée d'Orsay and head of the photography section. She is now a curator at the Louvre. She has researched the history of photography, with a special focus on the links between painting and photography in the mid-nineteenth century. Exhibitions she has curated include, with Quentin Bajac, *A Photographic Object, French Daguerreotypes* (2003), *The Work of Art and its Reproduction* (2006) and, with Laurence des Cars, *Gustave Courbet* (2007).

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